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ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

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THE CONVENTION

The Fourth Annual Convention of the American Federation of Arts, which was held at the New Willard Hotel in Washington on May 15th and 16th last, exceeded, in value and interest, the expectations even of those who believed most in its success, and although the readers of ART AND PROGRESS will have an opportunity in later issues of reading some of the more important addresses which were delivered at the Convention, it is felt that they may find interest in the following brief account of the Convention as a whole.

The attendance of delegates was larger than at any previous Convention. Out of a possible 205 delegates,

who might have been appointed, 113 were appointed from 83 chapters in the Federation, and of these, 94 registered during the Convention representing 78 chapters. Considering the restricted financial resources of some of the chapters and their distance from Washington, it was felt that this made a very good showing. As an indication of the interest of the public in these Conventions, it may be noted that there were from 250 to 350 people present at each of the sessions. A great many visitors came in to see the exhibit of Industrial Art, and stopped to listen to the papers which were being read.

It was felt that the discussions at the Convention this year should be directed along definite channels, thus securing increased value from the papers read by restricting them to one or two topics instead of throwing them open to confusing arguments on disconnected topics. Accordingly, as advertised in our Preliminary Program, two general topics were selected, the first, "Small Art Museums," the second, "Industrial Art."

Mr. de Forest opened the Convention with the announcement that the Board of Directors, acting under the authority vested in them by the Constitution, had unanimously elected the President and Mrs. Wilson honorary members of the Federation. This announcement was received with unanimous approval by the Convention.

Mr. de Forest then introduced Commissioner Rudolph, President of the Board of Commissioners of the District of Columbia, who made an address of welcome to the Convention, in which he expressed great appreciation for the assistance the Federation has given to the District in its artistic and architectural development.

Next followed the report of the Secretary, Miss Mechlin, who stated that sixty-five chapters had been added to the Federation in the course of the year, and five chapters had withdrawn, making the total number of chapters now in the Federation, one hundred and eighty-one. Thirty of the sixty-five new chapters were constituent societies of the National

League of Handicraft Societies which were merged in the Federation when the League went out of existence in November, 1912. The Secretary further reported that there had been twenty-two traveling exhibitions, which had been shown in ninety-five places during the past year, and that there had also been seven lectures in circulation. The magazine, ART AND PROGRESS, had increased its circulation. In addition to the publication of ART AND PROGRESS the Federation had taken over the publication of the *American Art Annual* and *Who's Who in Art*. The most gratifying feature of the report, as an indication that the Federation is rapidly increasing in strength and efficiency, was the announcement that the deficit for the past year was only one-fourth of the deficit for the previous year. This was met by private subscriptions.

Following the reading of the reports of the Secretary and Treasurer, Mr. de Forest made his address as President, in which he urged the value of concentrating the work of the Federation, and developing and perfecting its present activities, the traveling exhibits, the lectures and the magazine, ART AND PROGRESS, before enlarging the scope of its work. He said, also, that he hoped the Federation could so perfect its present organization as to become still more valuable as a clearing house for information on all matters relating to art.

Miss Mechlin next gave a résumé of the year's work showing a series of lantern slides illustrating the principal features of the traveling exhibitions and the more important articles which have appeared in ART AND PROGRESS during the past year.

The first morning's session was closed by a series of short addresses by Mrs. Johnston, Chairman of the Art Department of the General Federation of Women's Clubs; Professor Smith, President of the College Art Association, and Dr. Carroll, General Secretary of the Archeological Institute of America, each of whom gave an account of the work their organization has been doing to stimulate the appreciation and the pro-

duction of art in this country. Colonel Cosby, U. S. A., Secretary of the National Fine Arts Commission, gave a very instructive account of the results already accomplished by the Commission in the three years since its creation by Act of Congress. Finally, Mr. Glenn Brown, the General Secretary of the American Institute of Architects, closed the morning's session with an illustrated talk, describing what has been accomplished so far in the development of the city of Washington, a work in which the Federation has been of great assistance.

Between the morning and afternoon sessions Mr. de Forest entertained the delegates and a few of their friends at luncheon in a room adjoining the Convention Hall. This luncheon was an innovation which proved most successful, because it afforded the delegates an opportunity to meet each other informally and prevented their scattering and coming in late, or not at all, for the afternoon session.

The afternoon session was devoted to "Small Art Museums." The discussion was opened by Mr. H. W. Kent, Assistant Secretary of the Metropolitan Museum of Art in New York. Mr. Kent gave a most interesting historical retrospect of the origin and development of the modern small museum. He described the important part museums have played in the industrial development of European countries, and how they may be encouraged in the United States.

The next speaker was Mrs. Stevens, the Assistant Director of the Toledo Museum of Art. Mrs. Stevens gave a short history of the Toledo Museum, which was remarkable as showing how easily the small city museums may become a powerful and important force in the community by following the trend and adapting itself to the needs of the people first, rather than seeking to make the community to adapt itself to the museum first. It must be said in passing that the Toledo Museum is to be congratulated on having in its service so enthusiastic and energetic a person as Mrs. Stevens.

The last of the principal speakers at this session was Professor Mather, of the Art Department of the Princeton University. The subject of Professor Mather's paper was "Small Museums as Adjuncts to Other Institutions," and he spoke particularly of the difficulties which the Professor of Art meets in the illogical distribution of collections in museums or in localities where they bear little relation to the needs of the institutions or the community and where they are least accessible to students to whom they would be of greatest value. He suggested the feasibility of a system of exchange among small museums which possess collections which are not germane to their main purpose, or for which there is not space for exhibition.

The more notable papers which were read during the general discussion which closed the first afternoon's session were those of Mr. Raymond Wyer, Director of the Hackley Art Gallery of Muskegon, Michigan, who spoke of the importance of the museum as an adjunct to the educational system of a community in inculcating appreciation of the right kind of art; Mr. Thomas W. Stevens, of Chicago, who spoke particularly of the need of simplifying the administration of our tariff laws in the interest of American artists abroad; Mr. Carrington, of the Boston Museum of Fine Arts; Mrs. Radeke, of the Rhode Island School of Design, and Mr. Whiting, of the Indianapolis Museum, all of whom spoke of the educational importance of museums. Two papers, one by Miss McAlister, of the Drexel Institute of Philadelphia, the other by Mr. Weitenkampf, of the New York Public Library, were read by Miss Levy and Mr. Marshall of New York, respectively. Miss McAlister's paper touched on the value of the museum to the student of Industrial Art. The subject of Mr. Weitenkampf's paper was "Print Departments in Libraries." The discussion was closed by Mrs. Johnston, of Richmond, Indiana, who made a short plea in behalf of the circulating exhibitions as a means of encouraging artistic development in small communities.

Immediately after the close of the afternoon's session the delegates and their friends, to the number of one hundred and fifteen, were taken in private automobiles on a tour around the most important features of the Park Commission Plan which had been referred to in Mr. Brown's talk at the morning session. This drive proved of very great interest to the delegates who took it and it is hoped that its effect will be reflected in future legislation by Congress.

In the evening the delegates were the guests of the President and Trustees of the Corcoran Gallery of Art at a reception in the gallery, where they had an opportunity of meeting the members of other artistic societies in Washington as well as the Associate Members of the Federation residing in Washington and Baltimore.

The morning session of the second day was devoted to the subject of "Industrial Art" and was opened by an exceedingly interesting paper by Mr. Ralph Adams Cram. Unfortunately, Mr. Cram was unable to leave his work in Boston, so this paper was read by Mr. Howard Walker at Mr. Cram's expressed request. The title of Mr. Cram's paper was "The Craftsman and the Architect." It was a plea for the revival of the artistic spirit of the Middle Ages and emphasized the great importance to the future of American Art and civilization in teaching the designer and industrial artist to be industrial laborers as well; to engage in the actual production of the things they design.

Mr. Walker then read a paper of his own on "The Relation of Industrial Art to Education," in which he emphasized the value and importance of instructing children in elementary principles of design and artistic treatment while they are young so that these principles will be instinctive to them when, later on, at an age when impressions and habits of thought come less easily the prospective handicraftsman will not lose time in learning the rudiments of his profession. Such an early training will be more likely to produce handicraftsmen who are artists rather than merely successful

artisans. Mr. Walker also laid stress on the importance of giving this early instruction in periods of long duration, even though they come far apart, rather than in several periods of very short duration each week as is the present practice in our schools.

The last of the principal papers in this discussion was read by Mr. C. Russell Hewlett, Dean of the School of Applied Design of Pittsburgh. Mr. Hewlett said that while hand-made articles of every-day use would always remain the standard of artistic excellence the time has come when it is no longer possible to ignore the fact that machine-made articles, which by reason of their cheapness reach the greater portion of the people, must be accepted as a medium for the expression of beauty and good taste, and he urged the importance of training the manufacturer and the operative in the principles of design and decoration.

Mrs. Woodrow Wilson was an interested visitor throughout the discussions at this session.

It is proper to mention at this point the very excellent and instructive exhibit of Industrial Art which was brought together through the efforts of Mr. C. L. Boone, of the State Normal School of New Jersey. This exhibit was intended to illustrate Mr. Walker's talk and comprised several hundred pieces, the actual work of Americans, made in America, from American designs. It included the productions of students in public schools and colleges, of handicraft societies and of special manufacturers, and showed the excellent quality of work being done now in this country in silver, wood-carving, textiles, advertising, printing and every branch of ceramics. Exhibits were sent to us from as far west as San Francisco and as far south as New Orleans.

In the general discussion which followed Mr. Hewlett's paper, Miss Seaton-Schmidt, of Boston, made a short address, suggesting to the Federation the possibility of stimulating interest in Arts and Crafts work in the prisons. Professor Miller, of Philadelphia, made

an address in which he expressed the opinion that the salvation of American industry lies in art education properly conducted and applied in an industrial way, in the association of the teaching of home design with industrial training so that the one will supplement the other. Other papers were presented by Mr. Bush-Brown, of Washington; Miss Hill, of Bourne, Massachusetts; Mr. Bailey, Mr. Crawford, Mrs. Sheridan, of the National Arts Club of New York; Mr. Dunbar, of Washington, and Mr. T. W. Stevens, of Chicago.

Mr. French then presented an invitation from the Chicago Association of Commerce to the Federation to hold its next Convention in Chicago. The invitation was referred to the Board of Directors for action.

Before the close of the session Mr. Hennen Jennings, of Washington, presented a motion to appoint a committee to report on the selection of a sculptor for the statue of Lincoln which it is proposed to place in the Lincoln Memorial in Washington. The motion was subsequently reported on adversely from the Committee on Resolutions and voted down on the ground that it would be unwise for the Federation to take such action at this time.

Following the second morning's session the delegates were the guests at lunch of the Reception Committee of the Convention. This, like the lunch on the first day, was served in a room adjoining the Convention Hall, and proved equally successful in affording the delegates an opportunity for informal discussion.

The final session of the Convention, on the second afternoon, was devoted to business, the submission and adoption of the new revised Constitution, the election of the Board of Directors under the provisions of the new Constitution, and the appointment of officers for the coming year. A number of resolutions were also adopted, the more important of which were one declaring the Federation in favor of the creation of State Art Commissions, one authorizing the President to appoint a committee to investigate the question of recommending

to Congress the creation of a Department of Art in the Government, and one authorizing the President to accept the invitation of the Comité Permanent des Congrès Artistiques Internationaux to appoint representatives from the United States to the conference of the Congress at Ghent this coming summer, and giving him authority and discretion to select these representatives.

The Convention was closed by a final address by Dr. Edward Robinson, Director of the Metropolitan Museum of Art in New York, who briefly reviewed the more valuable suggestions presented during the discussions in the Convention, more especially the suggestions which pointed the way in which the Federation can be of valuable assistance to the country in the encouragement of small museums and the teaching of Industrial Art. He dwelt particularly on the importance of encouraging small museums to adapt themselves to the needs of the industrial communities in which they are situated.

In the afternoon, after the Convention had adjourned, the President and Mrs. Wilson received the delegates and other special visitors to the Convention at a Garden Party at the White House.

P. B. R.

TWO SPECIAL NUMBERS OF ART AND PROGRESS

In order to distribute more widely the valuable information given in papers read at the recent Convention of the American Federation of Arts, it has been determined to issue two special numbers of ART AND PROGRESS in which the leading addresses will be published. The August number of ART AND PROGRESS will be devoted to the subject of Art Museums and will contain the addresses made by Mr. Kent, Mrs. Stevens and Professor Mather. The October number of ART AND PROGRESS will be chiefly devoted to Industrial Art and will contain the papers by Mr. Cram, Mr. Walker and Mr. Hewlett. Both numbers will be elaborately illustrated and will contain other material which is germane.

IN THE MAGAZINES

In *Scribner's Magazine* for June is published a brief article by William Walton on the paintings in the collection of Mr. J. Pierpont Morgan in which he calls attention, not only to the interest of the work shown, but to the fact that it is the public-spirited private collector, such as Mr. Morgan, who is enabling this country to repair, in great measure, its own lack of historic and cultured past.

The Century Magazine for June has a cover design which is quite out of the ordinary, by George Inness, Jr. As a frontispiece it sets forth a reproduction in color of a painting by Jules Guérin of the Temple of Zeus at Olympia. It also contains reproductions of six lithographs by Joseph Pennell of the Grand Canyon of Colorado.

The current number of the *Architectural Record* opens with a descriptive article on the Cathedral of the Incarnation to be erected in Baltimore, Maryland, designed by Cram, Goodhue and Ferguson. This magazine also contains an engaging article by Charles H. Dorr on the architectural sculpture of Adolph A. Weinman.

Of special interest in the *International Studio* is an article by T. Martin Wood on the gift of Dutch pictures to South Africa, a remarkable collection assembled by Sir Hugh Lane and presented by Max Michaelis, to Cape Town as a nucleus of a National Gallery of Art.

The American City for June opens with an article by George E. Kessler, Fellow of the American Society of Landscape Architects, on "How the Parks and Boulevards of Kansas City Are Financed." As Kansas City has demonstrated the fact that money spent in park improvement is a sound municipal investment, this article is of special interest to those who believe and would prove that beauty can be reckoned as an asset.

The current number of *Arts and Decoration* contains an engaging article by Clara MacChesney on "Mary Cassatt and Her Work."